

To Hold First Formal Dance Next Friday

Sophomores Given Award For Best Play

Awards For Inter-Year Plays Made Saturday Night; Popular Ballots Played Important Role

Director, Actor, Actress Get Medal Each

SHIELD PRESENTED FOR BEST PLAY

Sophomores Win Second Year in Succession

Winners of the Interyear Play Competition of the University Dramatic Society were announced on Saturday at the second performance. Shield for the best play was presented to the Sophomore Class production, "John Doe," which was directed by George Hardy. This play was given three votes by the votes by the adjudicators, and a good majority by the popular ballot. Norma Coburn won the best actress award by a slim majority over Evelyn Johnston. Berry Austin, who played the

Brewing Speaks In Con. Hall

Decries Separation of Faith and Knowledge

Speaking before a large audience in Convocation Hall on Sunday morning, he delivered, in my estimation, a classical address. The very nature of his words was inspiring. Eloquence and gracefulness were the highlights of his deliverance. His liberal quotations from literature's and science's great men of the last one hundred years was a symphony of words.

I don't doubt that there will be accusations of being swayed by this fluent and eloquent man; but that is not so. During the course of the past few months many speakers have been introduced to our campus. With few exceptions they were overrated and very seldom did they offer their audiences a worth-while topic. They would criticize, but never offer a solution; they would belittle institutions and prominent men, but never mention any good in those they belittled. In brief they tottered to the popular demand of tearing down existing standards.

Dr. Brewing offered none of this. He admitted imperfections in our lives and existing standards, but they were forgotten in his praise of the accomplishments of our age. But, and to quote his words, he said, "There is an unhappy divorce between faith and knowledge." Faith was man's sword against the unknown. Faith, not in God alone, but in what a man was doing. This type of faith he believed responsible for most of our great discoveries.

It is natural for man to be credulous. It promotes progress, clears up uncertainties; but should the question mark be the only symbol on the scientist's escutcheon? In recent years the truth of religious statements was the prominent topic, now the questionability of certain facts is the vogue.

The unseen and the unknown are greater than the seen and known. Man can invade the void with faith and bring back valuable facts which help to make our existence easier. The emphasis on knowledge has caused the chapel lights to grow dim and the laboratory lights to shine far into the night. This separation of two closely linked essentials is to be regretted, for it is only the faith that the chapel can bring that keeps a man constantly striving toward his goal. Faith, he remarked, is the projection of wisdom into the infinite.

FLASH!

The University of Alberta Animal Husbandry Department took several honors at the Chicago Livestock Exposition Monday afternoon, when three Hereford steers shown there won two first prizes and one seventh prize. These animals were then entered in a group class and won second place.

Two Aberdeen Angus cattle entered in another class won sixth and eighth places.

Three Shorthorn steers entered have not yet brought reports. Dr. Sackville, of the Animal Husbandry Department, stated in an interview with The Gateway.

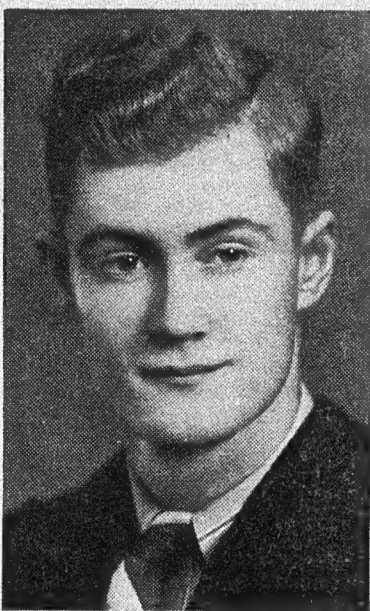
NOTICE

Tickets for the Junior Prom will go on sale Tuesday morning in the Arts basement at 10 o'clock.

Tuesday they will be sold to Juniors only, Wednesday to Seniors and graduates, and Thursday to Freshmen and Sophomores.

Price of admission to the Prom is \$2.00 per couple.

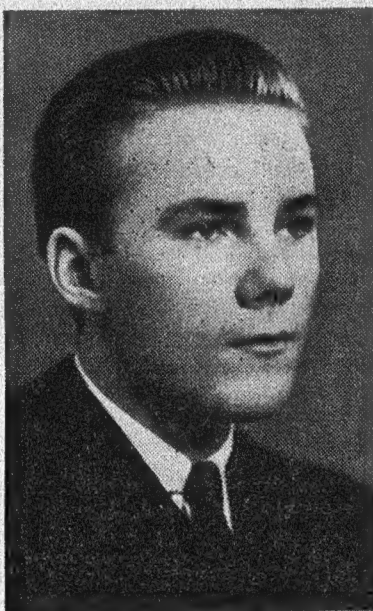
RON GOODISON, Dance Ticket Manager.



HARDY
best director



COBURN
best actress



CARR
best actor

Results Dramat Ballot

PLAYS	Popular Vote			Critics Vote	Combined Vote
	Friday	Saturday	Total		
John Doe (Sophomore)	102	157	259	540	799
Hands Across the Sea (Junior)	72	106	178	180	358
How He Lied to Her Husband (Senior)	100	66	166	—	166
Overtones (Freshmen)	57	63	120	—	120
ACTRESSES					
	Friday	Saturday	Total		
Norma Coburn	50	92	142	360	502
Evelyn Johnston	54	51	105	360	465
Berry Austin	72	85	157	—	157
Queenie Wershof	54	50	104	—	104
Marguerite Hayes	39	63	102	—	102
Mary Bowstead	32	44	76	—	76
Marilyn Diamond	7	11	18	—	18
Marguerite Jones	3	5	8	—	8
Hazel Moore	1	5	6	—	6
Secord Jackson	1	2	3	—	3
ACTORS					
	Friday	Saturday	Total		
Billy Carr	187	197	384	720	1104
Jack Sheinin	68	54	122	—	122
James Woods	16	53	69	—	69
John Dubeta	13	31	44	—	44
Jack Osborne	15	17	32	—	32
Don Thornton	12	24	36	—	36
Corwin Pine	11	8	19	—	19
Norman Putnam	4	4	8	—	8
Al Johnson	—	4	4	—	4
Garth Eggenberger	1	3	4	—	4
Ron Goodison	1	1	2	—	2
Gerry Larue	—	2	2	—	2
John Caldwell	—	4	4	—	4

Total number of ballots—Plays 723, Actresses 721, Actors 730. Each of four critics was given a voting strength equal to one-quarter of the total vote. This was rounded off to 180 votes per critic.

Critics decisions:
(a) Play: "John Doe" 3 (b) Actor: Billy Carr 4
"Hands Across the Sea" 1 (c) Actress: Norma Coburn 2
Evelyn Johnston 2

Macbeth Urges Students Support Christmas Fund

In the next few weeks you will doubtless be called upon to make a contribution, in some form or other, to the Students' Union Christmas Fund, and for that reason I feel you should realize its aims and the manner in which it functions.

The Christmas Fund, in its four short years of existence, becomes a major institution in our University, a position it has every right to hold, for it is probably the most worth-while and loyally supported effort of the students. At this time of year, when help is extended to so many, there is a tendency to localize the various efforts, with the result that certain communities, far from the larger centres, are forgotten; though the need of help, as many of us have seen, is actually more acute there. For this reason the Students' Union extends its help to outlying districts of Alberta that would otherwise be forgotten, through the Provincial Nurses who, due to their intimate contact with their people, are able to place the food and clothing where it will do the most good. For those of us who were fortunate enough to spend the summer in communities like those to which I refer, the need is obvious and urgent. I wish to assure the rest that even though conditions have changed greatly in the past few years the fund is every bit as timely and appropriate as it ever was.

In order to raise money for the fund an extensive program has been drawn up which comes to a close on Saturday, December 13, with the ever-popular Christmas Carnival. The Carnival is to take place in Convocation Hall and includes the Christmas Dance, at regular House Dance prices, along with a Midway;

prizes, barkers and all. At this carnival the winner of the Radio Raffle will be drawn. The radio, a five-tube, two band, mantle model Philco, is now on display in the University Book Store, and tickets may be obtained there or from the various members of your own faculty who have been kind enough to offer to contact you. A percentage account of the progress of the Radio Raffle, according to faculties, will be given in subsequent editions of The Gateway. As well as these two sources of income, the Christmas Fund has been enthusiastically accepted by the Faculty, who welcome an opportunity to contribute to so worthy a student effort. It is most gratifying also to find so many individuals, campus clubs, residences and fraternities eager to organize on their own with a view to contributing to the fund.

From the Trotty Veck Messenger comes the following very appropriate phrase:
"If you want to be rich—GIVE;
If you want to be poor—GRASP."

The Christmas Fund gives you an opportunity to extend to some disheartened father, some discouraged mother, some half-starved, half-naked little child a kind of Christmas celebration worthy of the magnitude and thought behind this great day. As well: you will be more than repaid for any sacrifice it may seem to you, for there is a certain satisfaction, a rich, full satisfaction, that comes only through giving and helping others.

I know that we can depend on you.

R. A. MACBETH,
Christmas Fund Chairman.

error should probably be scored against the Director. The Director was George Hardy. He seems to have had a feeling for the high spots of the play; these were invariably well done, and the teamwork of the cast when Jesse shows his acetylene burns, on the first appearance of John Doe, and during the trial left little to be desired. But in drama, as in so many other things, it is the low stretches that make the high spots possible; and these seem- ingly neglected. The play positively creaked at times, part of the trial

scene seemed to be missing, and the beginning was anything but good. If the whole production had received the attention that was given to certain parts of it, this play, in spite of its faults as a play, would have achieved a high spot itself in University dramatics. As a question of staging, I wondered if it was necessary that John Doe's back should be quite so squarely set against the audience through most of his part. A side position would have enabled us to get all of the expression of the other

members of the cast. And yet I must testify that I found the full-face, front-stage performances of Petti and Arthur most effective at the trial, and the accusing half-circle around the newly arrived John Doe was excellent, though the cast did not pick up their cues from each other quickly enough. And then, seeing that all the other members of the cast recognize in John Doe their individual oppressors, it is perhaps as well dramatically that his face should not be immediately seen.

F. M. SALTER.

Junior Executive Guarantees Pleasant Evening For All Who Attend Formal of The Year

Tickets on Sale for Seniors Wednesday

"ARABIAN NIGHTS" IS MOTIF

Sophs and Freshmen Have Chance Thursday

Friday, December 5th, will be a big day in the history of the University of Alberta. In the first place, it is a day five months before Convocation, the twentieth day before Christmas, and the fifteenth day before the end of the term. But above all, it is the date the Junior Prom. This mysterious evening, which is guaranteed by the Junior executive to supplant any one of the original "Thousand and One Nights" of Arabian variety, has always been one of the most anticipated events of the term, and this year it shows promise of becoming the most likely to be remembered. Though most of the detailed information concerning the event has been skillfully suppressed, the idea would seem something like this:

"Oh east is east and west is west, It would seem that they haven't met; But they're sure to meet with the bag of tricks The Junior Class has set.

The years will roll back in a cave called The Mac, And a lot of fun we shall see, When Moon and Lockie and Anderson and Black Arrange a voyage in Araby.

The word of pass to the Junior Class Is a printed sesame, Which sheekles two will procure for you That you might Arab be.

So bring your gal, or two and a pal, By the light of the nine o'clock star, And if Allah be great, you'll appropriate The use of the family car."

Ticket sale for the Junior Prom will commence at 10 o'clock on Tuesday morning, Dec. 2nd, in the Arts basement. Sale will be continued to Juniors on Tuesday, but will be sold to Seniors and graduates on Wednesday, and to Sophs and Freshmen on Thursday.

Nurses Hold 2nd Meeting of Term

The B.Sc. Nurses Club held their second meeting of the year at St. Joseph's College on Thursday, Nov. 20th.

Miss Ruth MacLure, president of the society, presided over the business meeting. Miss Augusta Evans, the Honorary President, was introduced by members of the club by Miss MacLure. The program for the year was briefly outlined by the secretary. It was decided that each class in succession, beginning with the Senior class, be responsible for one meeting, and that the next meeting would be held December 11th, when the fifth year members will show moving pictures to the club. Following the business, Miss Ruth Gilchrist of last year's executive took charge of the entertainment, which consisted of impromptu skits. Everyone participated, and thoroughly enjoyed themselves. After the skits the members adjourned to Little Tuck for coffee and doughnuts.

Author Outlines Basis of Victory

Stephen King-Hall, in his new book "Total Victory," states that the Allies cannot achieve a complete victory in this war by military, air or economic measures. They must employ political warfare, that is, propaganda intended to build up the necessary anti-Nazi and pro-democratic movement inside Germany. We must convince the German peoples that our political and economic ideas are better than Hitler's.

Commander King-Hall thinks that we should be prepared to negotiate with the Nazis on terms which would place British and American armed forces in Germany, would withdraw the German civil and military organizations to within the pre-Munich frontiers of Germany, and which would settle such questions as the Polish corridor, Sudetenland and Austria.

NOTICE

THE MATHEMATICS CLUB Speaker at the Mathematics Club Banquet, to be held at the Corona Hotel Tuesday, Dec. 2nd, will be Dr. John MacDonald. His topic is "Tolerance."

NOTICE

Articles lost backstage Friday and Saturday evenings during the Inter-year Plays may be had by seeing me. STAGE MANAGER.

Students Make Dramat Scenery

Russ Hannah, Bill Giles and Lex Miller Handle Lights

During the past week . . . Have you ever, while wandering around the Arts Building, come across Room 56? If you have, did you wonder what all the noise and confusion was about? The answer—the stage crew of the Dramatic Society at work, way down in the basement corridor of the Arts. You might have seen Bob Layton busily and noisily making a bench, Lloyd Smith painting the "gates to heaven" for John Doe, Nathan Leith and Julius Goldberg having a disagreement on how to make a pillar. You might have found little Eric Simpson helping Jack Bicknell repair a ramp, and at the back Fred Simpson outlining a new project to Harold Pergant.

If you have wandered into Convocation Hall, you may have watched Russell Hannah, Bill Giles and Lex Miller working on the lights. It's a complicated art, but these boys do a wonderful job.

Perhaps you have seen furniture, pictures, flowers and oddities of all kinds come rolling into Con. Hall. They are the results of much effort by Audrey MacPherson, Joan MacLeod, and Margaret Smith.

Upstairs, on an off-stage gallery, Jack Raskin and Ottomar Cypris would have been found working on a problem of providing intermission music that is in keeping with the atmosphere of each of the four plays. These are the peoples who are largely responsible for the smooth performances given on Friday and Saturday evenings, and who contributed much in increasing the effectiveness of each play. This work was so well organized, the setting of one play seemed to vanish with the immediate appearance of another. To the stage manager, Fred Simpson, to the lightician, Russell Hannah, to the property mistress, Audrey MacPherson, we extend our admiration and thanks.

Prof. D. M. Healy Accepts Position

Prof. D. M. Healy of the University French Department has left on active service to take a position in the same newly-formed personal selection department which Dr. H. E. Smith joined recently. Mr. Healy was a lieutenant in the reserve army, and will probably take the same rank in the active army.

Mr. Healy is a B.A. graduate from this University, and in 1931 he went to France on a French Government bursary, where he studied for four years in Paris, Grenoble at the University of Perugia in Italy, and returned to Alberta in 1935 as an instructor in Romance languages.

In 1938-39 Mr. Healy went to France again on leave of absence, to work on his Doctor's degree. Mr. Healy has a degree roughly equivalent to an M.A.—though a little superior in standard—the degree of "licence-es-lettres."

Newman Club Fetes Members

On Saturday afternoon, Nov. 29th, the girls who are older members of the Newman Club at the University entertained the new members at a tea in the Balcony Tea Room of Little Tuck. Therese Berry, Vice-President of the club, poured tea, while Therese Berry and Gerrie Cope assisted with refreshments. This affair proved to be an excellent opportunity for all the girls to become acquainted.

NOTICE

The Outdoor Club Skating Party planned for Tuesday evening has been cancelled. There is no ice on the rink!

NEIL CARR,
Pres., Outdoor Club.

THE GATEWAY



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A GUEST EDITORIAL BY WILLIAM SHAKESPEARE

Once more unto the breach, dear friends, once more;
Or close the wall up with our English dead.
In peace there's nothing so becomes a man
As modest stillness and humility;
But when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favour'd rage;
Then lend the eye a terrible aspect;
Let it pry through the portage of the head
Like the brass cannon; let the brow o'erwhelm it
As fearfully as doth a galled rock
O'erhang and jutty his confounded base,
Swill'd with the wild and wasteful ocean.
Now set the teeth and stretch the nostrils wide,
Hold hard the breath and bend every spirit
To his full height. On, on, you noblest English,
Whose blood is fet from fathers of war-proof!
Fathers that, like so many Alexanders,
Have in these parts from morn till even fought
And sheathed their swords for lack of argument:
Dishonour not your mothers; now attest
That those whom you called fathers did beget you.
Be copy now to men of grosser blood,
And teach them how to war. And you, good yeomen,
Whose limbs were made in England, show us here
The mettle of your pasture; let us swear
That you are worth your breeding; which I doubt not;
For there is none of you so mean and base,
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot:
Follow your spirit, and upon this charge
Cry "God for Harry, England, and Saint George!"
—Henry V.

A KANSAS newspaper editor wrote after a particularly bloody week on the Russian front that the war was rather dull. Canadians, too, tire of hearing war news. They tire of hearing about Rostov, Moscow and Volokolamsk.

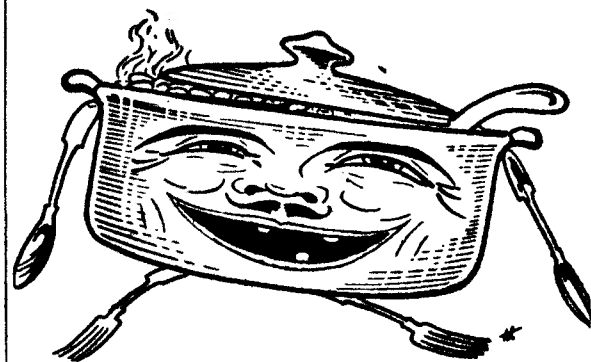
But whether we wish it or not, whether we bury our heads in the sand, Volokolamsk is still there. Switch to swing music; forget about the war. Keep on buying new automobiles, having bridge parties. Stay in the same old business routine. France had only one Maginot line, but we have two. We call ours oceans.

If the Russians fail, there is no military force that can stem the German tide from sweeping over Eurasia. The British can muster seventy divisions. The Germans have approximately two hundred and eighty. North American armies alone can stem Germany. If Eurasia falls to Germany, a war of attrition will be impossible. We shall be isolated in a German war of attrition.

We are fighting with our backs against the wall for our own survival. Are we going to retain our position of preeminence, or is Germany going to run the world? Are their people to grow fat and omnipotent, while our standard of living declines and our power wanes? It is true that we are fighting for liberal ideals, but our prime struggle is to maintain our position in the world.

Look at the mumbling and haggling in high places. The people are fed on democracy and freedom. These are worthy ideals, but they have been played up to the detriment of telling the urgency of the situation. Canada needs men for its army in the worst way. The army will get them, but only after an election or a referendum. Those soldiers are needed now, not six

CASSEROLE



A short fat youth clad in khaki clumps into the common-room. He slumps down on the bench, ponderously throws one fat leg over the other, and opens his paper. He rests elbow on groin, bends over until his nose is within six inches of knee, and proceeds to read. Hair straw-colored, eyes light blue, brows overhang, lips protrude. The curve of the underlip and the frown give him a spoiled-child look.

He does not appear to grasp fully the crudities of "Casserole." The hand supporting the head opens; he slowly scratches a lip with a crooked index-finger. Is his expression one of pain or of amusement? The finger straightens and comes to rest with its nail between teeth, lips being parted. Features stabilize into a grin, which slowly extends to the boundaries. The grin grows intense. Index-finger jerks away. "Heh, her, her! Heh, heh, heh!" feebly. He folds the paper forcibly, and jumps up. Heavy boots crash on cement. He clumps out.

"Gateway to what?"

—By W. T. Cull.

"Are you smoking back there, Mr. Smith?"

"No, sir. Just the fog I'm in."

She was just a bow-legged herdsman's daughter, but she had an awful time keeping her calves together.

"Why do you call them the Tonsil Sisters?"

"Oh, everybody's had them out."

Any old cat can be the cat's whiskers, but it takes a tomcat to be a cat's paw.

"Do you know my daughter May?"

"No. Thanks for the tip."

Senior (in parked car)—I suppose your stocking is a source of delight and anticipation at Christmas?
Co-ed (moving over)—Yeah, but this isn't Christmas.

"Oh, Donald, I love you so."

"So what?"

Freshette—Should evening dress be worn to bridge parties?

Adviser—No, in playing cards you need only show your hand.

He—I made an awful mistake just now. I told a man I thought the host was a stingy old bloke, and it happened to be the host I spoke to.
She—Oh, you mean my husband!

Josephine, the Campus Queen, says her boy friend must have been doing a lot of hitch hiking lately—he's all thumbs.

months or a year from now.

Let the government say, "Go, and thou goest." Let it alter our social pattern as it deems it expedient for our safety. But let it cease quibbling, and show that it has a backbone. If it does not end business and fun as usual, Volokolamsk will be here. Whose bodies will stop the steamroller then?

Editorial Squibs

Students should note that the minimum mark for first-class standing has been reduced from 85 to 80. The Registrar made an investigation of other universities, and it was found that we were about the only university using the 85 mark. It was noted that the percentage of firsts was about the same irrespective of mark. The new classification will eliminate the great spread of marks given to those with second class standing.

A five-tube portable Philco radio will go to the lucky person winning the Christmas Fund raffle. The Gateway is the proud possessor of ticket No. 1.

Army orders have announced the last day of drill this term and the first next term. They are December 13 and January 7.

It is interesting to note that the popular vote for play and actor awards almost coincides with that of the judges.

There are two more editions of The Gateway before the special Christmas edition. The Christmas edition is scheduled for release on December 19, in time to read on the train home for Christmas vacation.

The lack of ice on the Varsity outdoor rink is holding up hockey practice. Unless the weather takes a turn for the better or for the worse, depending on which way you look at it, the schedule may be thrown out of joint.

CINEMA SYNOPSIS

By CORWIN PINE

On the average, there are each year about ten films which justify the faith a few of us hold that motion pictures could be not only great entertainment, but a very noble form of artistic expression as well.

Last season there were eight: "The Long Voyage Home," "Our Town," "Rebecca," "The Grapes of Wrath," "Abe Lincoln in Illinois," "The Great Dictator," "The Letter," "The Mortal Storm." 1939 had nine, 1938 six, 1937 fourteen.

When the '41 movie year closes toward the end of January, there will be, I think, at least fourteen pictures worthy of a place alongside their distinguished predecessors. Nearly two months are still left, of course, in which to add to that list.

Of the present fourteen, six have been shown in Edmonton: "Kitty Foyle," "Meet John Doe," "So Ends Our Night," "A Woman's Face," "The Stars Look Down," and "Citizen Kane."

I promised two weeks back to devote this column to a preview of the shows you cannot afford to miss. That is, the other eight. They will have to wait. I shall give you their names later, but that is the best I can do. For "Citizen Kane," though it is by no means the greatest film of all time, as many competent critics have hailed it, is nevertheless so arresting, and in some respects, so revolutionary, that it demands attention and respect.

Edmonton people stayed away from it in droves, I understand. Since Edmonton fans, like most others, want their entertainment straight, I can scarcely blame them. Newspaper advertising which created the impression that it was another "great love story," didn't help any, either. "Citizen Kane" was a love story, but not in the sense that the newspaper meant.

When Orson Welles went to Hollywood, he had a four-way contract as author, producer, director and actor. Here comes the bearded boy! they said, "the adolescent genius of radio, the Man from Mars. Let us watch closely, so that we will be on hand to observe the thud. Because he cannot bend the movies to his will; camera techniques are beyond the grasp of a radio trickster."

And for nearly a year it looked as if they were right. Welles did nothing tangible. Not a foot of celluloid appeared. But at that time he was studying, inquiring, humbly accepting advice from experts and pseudo-experts: absorbing, analysing and discarding knowledge. Until he knew before he began to work exactly how his picture would look, sound, and feel. Then he proceeded to make the picture look, sound and feel just that way.

As a consequence "Citizen Kane" is the biggest forward step the movies have taken since Disney's "Snow White." And this is because, so emphatically that you cannot fail to see it, there is one single guiding intelligence operating all the way through. There is a unity, a oneness about "Citizen Kane" which makes everything in it tremendously effective. Each item has been specifically designed to contribute to, and to multiply the effect of, all the rest.

Eight other men in Hollywood work this way: Chaplin, Disney, Frank Capra, Preston Sturges, Carson Kanin, John Ford, Alfred Hitchcock, William Dieterle. From "Modern Times," "Snow White," and "A Man to Remember" to "The Informant," "Rebecca" and "Emile Zola." I think you will find that without exception every true cinematic landmark in the past six years has been erected through the efforts of one of these men. There were a few before them: Griffith, de Mille, Von Stroheim, Lubitsch, Fritz Lang, but their work is now either finished or infrequent, capturing only occasionally the spark which once distinguished it.

Into this select group Welles has sprung full-fledged, a male Minerva from the brow of radio. The figure of speech is weak in that radio is no Jupiter among the arts, but Minerva was the goddess of wisdom, and Welles has an intelligence equaled by few men in either radio or the movies. And it is essentially a radio technique which he has brought to the cinema, a consummate understanding the use of sound to create pictures.

In his book on "The Dramatic Imagination," Robert Edmund Jones speaks of radio's method of producing a sense of place by means of "spoken descriptions and so-called 'sound effects.' These devices have caught the imagination of radio audiences. . . . It is odd that our playwrights and stage designers have not yet sensed the limitless potentialities of this new enhancement of the spoken word. A magical new medium of scenic evocation is waiting to be pressed into service."

"Citizen Kane" is a beginning, and a guide to the future. A definite third dimension of depth has been achieved through the artificial timbre given by means of special sound filters to the voices of the characters. You also get, overwhelmingly sometimes, the feeling these characters have for one another. Such qualities are still further enhanced by the extraordinary length of some of the sets, and by the weird angles from which they are shot. Much of the filming was done with a low camera, making the figures loom over you, slightly distorted.

A further word about this camera work. It was done by Gregg Toland, whose filming of "The Long Voyage Home" last year was also something to rave about. He and Welles, I understand, planned each shot separately for depth, proportion, symmetry, arrangement of figures and masses, each a complete unit in itself, woven into a rich, harmonious tapestry. The scenes blend and flow in a perfect intercutting of sound and picture. There has never been anything like it before.

For instance, "Citizen Kane" opens

with the camera travelling slowly up an immense wire fence, while indistinct objects appear and vanish in a shifting, hazy background. Presently there are some obscure monkeys in a cage, and gradually a process-shot of a hill-side castle. In a moment you are through the casements. A man lies dying. His bearded lips utter a word, and a small glass globe falls from his hand and smashes upon stone. Then, with an accompaniment of tremendous musical counterpoint, the light in the window blacks out. Almost immediately you are seeing a newsreel obituary, "Time on the March."

Reporters decide that discovery of the significance of Kane's last word, "rosebud," will furnish the key to his strange, warped career and tremendous influence upon American public life. Subsequent interviews give a pitiless vivisection of Kane through the eyes of various associates: the guardian of his trust fund, his shrewd business manager, his best friend, his second wife. You see Kane as a rich wastrel take over a decaying New York newspaper, and imbue it with cheap tabloid vitality. He establishes a huge chain of papers, runs for governor, acquires a vast collection of art treasures, builds his castle retreat, "Xanadu," marries and loses two women. His empire crumbles, and he dies bitter and alone.

Welles keeps the main action of Kane's life away from you for an interminable time. Making the audience wait for a magic character is standard Shakesperian suspense, but Welles builds it until you are almost breathless when Kane finally arrives upon the scene as a youngster just back from European carousing.

And Welles plays Kane with an intensity and power which make it one of the most remarkable performances on any screen. The man has an amazingly vital personality, and it is projected from celluloid almost without tricks. He knows, for example, when to stand still and do nothing, something which is essential before a camera, and almost completely forgotten by Hollywood actors intent on putting detail into their work.

The picture gives magnificent opportunities to Welles' Mercury Theatre players. Particularly fine are Dorothy Comingore as the little "singer" whom Kane tried to mold into an opera star, and Joseph Cotton as the boyhood friend who loved Kane and went to pieces watching him lose his ideals. These two people should go far in the movies if they can maintain their freshness under different direction.

And now, having passed out praise for quite a while, it is time to state the things which I think are wrong with "Citizen Kane." Even an inspired intelligence makes mistakes, and Welles still needs to experiment before he can produce the show of which he is capable.

"Citizen Kane" has, to my mind, two glaring defects, apart from very occasional dull or repetitious moments. The first, spotted by most critics, is the puerility of the basic idea behind the plot, that if one knew the meaning of Kane's dying word, the secret of his whole life would be revealed. There is the only set in the only adolescent conception in an exceptionally mature film, and it is also a phony, because we do find out and nothing is any clearer than it was.

There is, secondly, a fundamental psychological error in the treatment of the narrative. For more than half the picture, Kane is more real than any one you have ever seen on the screen. He may be fictional, but it is still possible to conceive of such a person acting and speaking as he does. Then comes his affair with the "singer," and even that is understandable. But when he is confronted with the dilemma of throwing the governmental election or of having his relationship with her exposed to public scandal, and chooses the latter course, the whole picture falls apart. Because by this time you know Kane, and you know that such an act is utterly alien to his character.

From there to the end you cease to believe in him or in his life, and you perceive suddenly that the remainder of the film consists only of brilliant conjuring tricks, designed to point toward a questionably symbolic conclusion.

Kane was a shrewd, lonely, ruthless individualist, and the real secret of his life, as one of the other characters suggests, was hunger for love. But it wasn't sexual desire which drove him, rather a strange morbid yearning for the affection of the

people and for power. He would never have deliberately ruined himself, for he would have realized that while his opponent held the winning cards at the moment, there was always another day and another game.

A final word about the story of "Citizen Kane." You have heard that it is a travesty on the career of Mr. Hearst. That may be true, though no one has been able to prove the point definitely either way. Certainly it can be said that Welles' plot is derived from the lives of some of the most exciting and colorful characters in American history, and in many respects it is as vivid and accurate a reconstruction of a jumbled era as you will ever come across.

The flashback technique of telling the story makes it of necessity episodic. In 1933 Preston Sturges wrote a very similar treatment of the life of an industrial giant, and Spencer Tracy played it superbly for the screen. The pictures to which I refer is "The Power and the Glory," and it is almost beyond question that Welles studied it carefully in preparation for "Citizen Kane."

At any rate, "Citizen Kane," with the faults mentioned above, still has more unity, stamina and energy than any movie I have ever seen. That does not mean it is the finest movie I have ever seen, but it is close. If Welles ever finds a subject which he can treat with compassion and sympathy, there, ladies and gentlemen, will be a picture for the ages.

Two weeks from today, unless one of the following films hits Edmonton in the meantime, I promise to discuss briefly: "Major Barbara," "Sergeant York," "The Little Foxes," "Dumbo," "Suspicion," "Hold Back the Dawn," "All That Money Can Buy," "One Foot in Heaven." Watch for these carefully, particularly the second and the last. You can't possibly go wrong with any of them.

"PER ARDUA AD ASTRA"

Zooming up, boys, to the stars. Up where the sky is blue! We'll be gone in the cold gray dawn; When there's work to do—You'll find us

Flying together, Birds of a feather, True patriot sons of Mars, Proud of our battle scars; Rise on your wings so true; So, up boys, to the stars Flying away at the break of day Up in the azure blue. (We'll be there)

Good pals beside us, Good luck betide us, These words will guide us, "Through Adversity to the Stars." —Airmen's Post, Brandon, Man.

SONNET

And when night's raven hair first tipped with grey, I thought how ashes moulder, curl and crumble In the coffin: thought how mountains tumble, Trample over tombs and kneel to pray:

The quick caress at cradle's edge, the way Of mothers: and the martyr's futile fumble For another breath: how lovers stumble Into shadows, close their eyes and sway

With ecstasies. A silken stocking slipped And slithered to a grey pool on the float. I crept to where my clothes hung on the door And dressed in haste. Alone the crimson-tipped

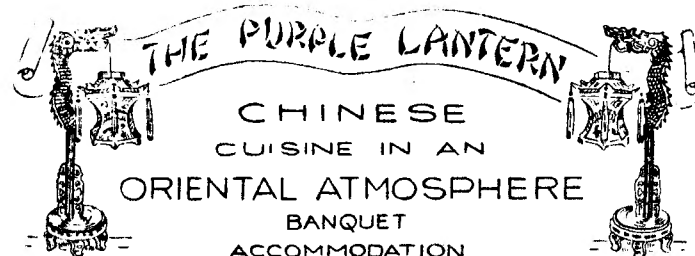
With tousled hair and tinsel beauty bared The air was stale. Outside a neon flared.



"Any loot, darling?"
"Yes, thank goodness—lots of Sweet Caps."

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The Crisis of Our Age

A REVIEW

Quoteunquote

"At all events, Professor Sorokin has a faith in the future," says a New York Times review of "The Crisis of Our Age."

"The temptation to prophesy is great in an age as rich with stirring events as ours is. Greater still is the temptation to prophesy evil. Spengler is a notable case in point. The fact that the Nazis have taken him up, together with Wagner and Nietzsche, as a major prophet of their particular brand of power politics has rather brought his stock down among persons who are rather fed up with that sort of thing. In any case, there is an admirable antidote in Pitirim A. Sorokin, chairman of the Department of Sociology at Harvard University.

"Some years ago this erudite Russian, who in 1917 was secretary to Prime Minister Kerensky and a member of the Russian Constituent Assembly and in 1922 was banished by the Communist government, and who in 1930 became an American citizen, published his monumental four-volume work called "Social and Cultural Dynamics," which set forth certain ideas on the culture which is dying and on the new culture which is coming to birth. This new book, "The Culture of Our Age," which bears the subtitle, "The Social and Cultural Outlook," is an abbreviated exposition of the larger work, and is apparently intended for popular consumption.

"Not death, but transition, is the chief factor of the crisis. A given culture," asserts Mr. Sorokin, "in order to continue its creative life, must shift to another basic form of culture—in our case, from the agonizing, sensual to the idealistic or the idealistic or integral. Only such a shift can save it from complete disintegration or mummification." Moral values are heavily involved in this. The sacredness of man must be recognized and established. The great values of his culture—science and technology, religion and phil-

osophy, ethics and art—"cannot be degraded to mere instrumentalities for pure sensual enjoyment or utility."

"The anarchy prevailing in the arts illustrates the weakness today of our sensual culture. Moreover, used as a vehicle for sensual pleasure, and free as it is from any moral or cognitive obligations, it degrades itself to mere entertainment and becomes a pseudo-value."

Professor Sorokin rightly sees that the antagonism existing between science, religion, philosophy, ethics and art is not only unnecessary, but disastrous. They should be made to serve one purpose: The unfolding of the Absolute in the relative empirical world and to the greater nobility of Man and to the greater glory of God. I, for one, wish the author had used some other word than "absolute," which has fallen on evil days since the Germans have shown to what uses "absolute" ideas can be put. This, to be sure, is not Professor Sorokin's fault, yet it is easier to understand him when he specifies that "there may be a change of the whole mentality and attitudes in the direction of the norms prescribed in the Sermon on the Mount."

POETS' CORNER

FRUSTRATION

The rain came down.
The townsmen pulled their hats lower;
The musty town
Felt fresher for the rain coming.
I plodded on
With glowing face and hands
numbing;
My pain was gone;
The actions of my brain slower;
A deadening veil
Had blanked my mind and killed
feeling.
And though she fail,
I could not blame her, too, dealing
To me by mail
The word, and final doom sealing.

LITTLE MAN NOW WHAT?

O, wondrous man with the crested
chest,
What will you do today?
Will you soar through the air like a
rocket ship
And rescue the woman you love
from the grip
Of a villain that's known as "K"?
Will some message of mystery wake
you to life,
Message in accents strange—
Really a hell-trap constructed to
shatter you
Set by a fiend who is eager to scatter
you?
Over the moated grange?

And will you pause briefly to change
your attire,
Miraculous Man of Steel?
While, with the aid of your Roentgen
eyes
You observe how your loved one
screaming lies
In the power of a super-heel?
Will you tear down walls with your
finger-nails,
Hurling them off to the moon?
And will you brush off death-rays
then
To crash through your victim's inner
den
Humming a difficult tune?

And will they observe your shoulder
And all cry hoarsely, "It's Super-
man!"?
Will you whisk her away with the
speed of light,
Begging her to be good?
Will you right all wrong and erase
all sorrow
And then write the story, Man of
Tomorrow?
We rather thought you would.
—Varsity.

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THEATRE DIRECTORY

FAMOUS PLAYERS

STRAND, Tues., Wed., Thurs., Dec. 2, 3, 4—Edward G. Robinson, Marlene Dietrich and George Raft in "Man Power," and Ray Milland and Veronica Lake in "I Wanted Wings."

CAPITOL, now showing—"Dr. Jekyll and Mr. Hyde," with Spencer Tracy. Coming: "Our Wife."

GARNEAU, now showing—"New York Town," also "Cafe Hostess" and News.

EMPRESS, now showing—"The East Side Kids in 'Bowery Blitzkrieg,' also "Among the Living."

PRINCESS, now showing—"One Night in Lisbon," with Fred McMurray and Madeleine Carroll, and "The Great Plane Robbery."

ODEON THEATRES

RIALTO, now playing until Friday—"Sundown," with Gene Tierney and Bruce Cabot.

ROXY, for three days starting Wednesday—"The Letter," with Bette Davis and Herbert Marshall, and "Blondie on a Budget."

AVENUE, for three days starting Wednesday—"Dulcy," starring Ann Sothern, and "Xmas in July," with Dick Powell.

VARSCONA, for three days starting Wednesday—"Comrade X," starring Hedy Lamarr and Clark Gable, and "The Saint in Palm Springs," with George Sanders.

ADJUDICATORS CRITICIZE THE INTER-YEAR PLAYS

"how he lied to her husband"

senior play critique by miss m. s. simpson

Someone has said the success of any one-act play is not so much its structural features—plot dominated by a single theme, conflicts, etc.—but rather its power to interest, enlighten and hold the audience.

We are more inclined than ever to believe this since seeing the Senior class presentation of "How He Lied to Her Husband."

The choice of play was sufficiently difficult to call for clever interpretation and effective directing. The audience was not in the least disappointed.

From the rise of the curtain one felt Shaw's satire had been caught. A youth, only eighteen, "whose face lit up as if he saw heaven before him when he sighted the gloves and the fan."

A woman of thirty-seven, "spoiled, petted, flustered."

A husband, decidedly a contrast to both "He" and "She."

A room showing "social position and spending powers, but little comfort."

The whole—a carefully planned take-off on his own "Candida."

To the Director, Mr. John Aitken, the man personally responsible for every phase of the production, we should like to offer our congratulations for the presentation of a finished production. The stage balance, of properties and characters alike, was good. The characters were thoughtfully chosen and suitably cast. Changes of mood were quick. The action was sustained. Perhaps the fight was slightly overdone. Care of detail was not neglected, with one small exception—the bell-rope.

Mr. Billy Carr's interpretation of "He" was outstanding. His every

movement (especially of the hands) was in character. His resonant voice, filled so frequently with emotion, conveyed to us the soul of the poet and the artist for whom this world of realities has so little room.

Miss Queensa Wershof made us feel, even by her walk, that she was impetuous and selfish. A woman, not a girl, with so little to do that she could not help being self-centered. Her voice was clear and flexible, and her changes of mood rapid and fitting.

Mr. Corwin Pine's entrance was strikingly dramatic. As "Her Husband," he was very much the part, make-up included. His voice was, unfortunately, not always clear, and its tone was inclined to be somewhat harsh.

Thank you again, Mr. Aitken and cast, we do most truly believe "the play is the thing."

"hands across the sea"

junior play critique by dr. e. s. keeping

If you are feeling in the right mood, this play is hilariously funny. If you are rather inclined to social consciousness and uplift, it just seems terribly trivial. It is an exhibition of the selfishness and lack of manners of a titled Englishwoman, whose lavishly distributed but insincere invitations, to acquaintances made on a trip round the world, have landed her with a couple of quite unexpected and unremembered visitors from overseas.

Lady Maureen ("Piggie") lives in a social whirl, amid a bedlam of jangling telephones, and is much too busy to attempt to repay the hospitality she received in the East. Her social friends drift in and out of her drawing-room, help themselves to her cocktails, and converse loudly and cleverly, till the place is, as she

remarks, as noisy as Waterloo station. The humor of the play lies in the nervousness and bewilderment of the self-conscious visitors, contrasted with the complete ease, self-assurance and rudeness of the titled set.

It is not easy to get the proper casual effect, but the whole cast, particularly the women, did very well. The prevalent noise and confusion were well conveyed, even at some sacrifice of the dialogue, which was at times difficult to catch. Evelyn Johnston, however, achieved perfectly audible and most convincing "society" drawl, and her voice and manner were perfect for the part. Norma Coburn, too, gave a very competent performance as the smart and attractive Lady Maureen, her mind always on her next social engagement, and completely in the dark as to the identity of her un-

fortunate visitors. The "colonials" from Malaya were well portrayed by Norman Putnam and Marilyn Diamond, and a special word of commendation must be given to James Woods as the nervous young man with a roll of plans from a drafting office, who to the very end is taken for one of the guests.

On the whole, the production was very creditable to the Junior class, and it was, in the opinion of the judges, runner-up for the award of the shield. In thinking about the play, one should perhaps remember that it is dated several years before the present war. Piggie and her friends are probably now in uniform, running canteens for the troops or driving trucks, and the men are all on active service. One likes to think that in spite of the play there is really something rather fine in these people after all.

"overtones"

freshman play critique by dr. r. k. gordon

The Freshman class did pretty well with a very feeble play. Nobody could have done much with the thing. Yet the idea in the play had possibilities: a tea-table conversation between two women, polite and conventional on the surface, but full of hidden hatred and jealousies. Harriet, married to a wealthy man, had loved and still loves Margaret's husband, a struggling portrait painter. Margaret's real motive in coming to see Harriet is to wrangle a commission for her artist-husband. (Judging by the portrait of the gentleman on

the back wall, I should suppose that Harriet was fairly easy to please in matters of art.) The author had the not very happy idea of presenting each woman's "primitive self" as a separate person. One result of this clumsy device was to slow down the dialogue. After each polite remark by one of the women at the tea-table, there was a pause in order to allow her other self to say what she really thought. No woman worth her salt needs help of this kind. She knows how to be smiling and vindictive at the same time. This lack of subtlety in the play gave no

chance for fine shades in acting. Marguerite Jones as Harriet and Hazel Moore as Margaret carried on their lifeless conversation as well as could be expected. If the speeches were wooden, that was not their fault. The two "primitives," Marguerite Hayes and Berry Austin, had more opportunities and they made the most of them. They were a lively pair. The audience enjoyed them both, especially Miss Austin. At the end they did a bit of convincing hair-pulling. All four actresses deserved a better play, a play which would have given them a chance to show what they could do.

the inter-year plays:

a student commentary by mike bevan

When I had heard the final decision on the outcome of the judging for the "Best" actor, actress and director, I was slightly disappointed. I was willing to take the opinion of the majority, but strongly objected to the choosing of a "Best" in each field. In other forms of competition there is always a reserve champion of one sort or another. Would it not be possible for a honorable mention award to be made?

To me, there were several outstanding features in this year's inter-year plays, which will be entirely overlooked and soon forgotten because there is no means of recognition present. I am aware that I am going to be subjected to a lot of adverse criticism in my following statements. However, I'm going to go out on the limb and express my opinion of the interfaculty play results.

Jack Sheinin, who played the role of Jimmy in the Soph play, "John Doe," was the most outstanding actor. Jack turned in an outstanding performance, and I believe if his role had been as prominent at the end of the play as it was at the beginning, the audience would have

voted him top actor. The feeble way in which his role died out was an anticlimax to the dominating role he had at the beginning. Next, of course, comes Billy Carr. His merits are obvious in the light of his success in his award as top actor.

For honorable mention I nominate James S. Woods. He turned in a remarkable show, and even though his lines were few and limited, he completely stole the scene several times. It takes a good actor to bring forth the laughs without saying anything, and when he did put in his two-bits worth with a try-to-be conversational, drawn out y-yes or n-no, the audience howled. Several times the audience, who kept watching him, broke into appreciative laughs at his antics, some of which were strutting with his leg with the heel of his shoe, coughing in a forceful manner from drinking a cocktail, and particularly the way in which he twiddled with his hat.

My choice for best actress was also Norma Coburn. She handled her part superbly, and did much to make the Junior play the top ranking play of the evening. For honorable mention I found difficulty in choosing

between the performance of Evelyn Johnston and Mary Bowstead. Miss Johnston had a slight lead in her free, easy manner; but Miss Bowstead's acting also seemed rather natural. Miss Johnston's clear, easy, heavy voice was coupled with expressive actions that were appreciated by the audience.

As I have already mentioned, my top choice of plays was the Juniors, "Hands Across the Sea," by Noel Coward. The Sophs definitely held down first class honors in the honorable mention award. Full credit must be given to Bob Black, Director. His choice of actors to fill the various parts was marvellous. I cannot picture anybody else on the campus filling those positions than those assigned. The way he had managed to distribute the various characters around the stage without distracting from wherever the centre of interest happened to be, was commendable. The way he avoided blinding and covering of upstage actors by downstage participants was also commendable.

Dressing for the Job, or Into the Breeches Once More

Q.M.: Well, my boy, what do you want?
Awksbatman: I don't want anything, but the guy—
Q.M.: Who?
Awksbatman: The officer in there said that I was to come here for a uniform.

Q.M.: Take your pick, but fast.
Awksbatman: Oh! give me one that's about my size in a snappy shade of brown. I want to be different.
Q.M.: Here you are, my boy, a nice two-tone job. The latest thing. Now for BOOTS (this portentously), what do you want—the twelve or the sixteen-pound variety?

Awksbatman: What's the difference?
Q.M.: You can hobble along in the twelve-pound ones.
Awksbatman: Why do they make sixteen-pound ones?

Q.M.: We got them by mistake from the Navy. They're for fellows who serve in submarines. They find the subs sink faster.
Awksbatman: I'll try on a pair of twelve-

pound ones.
Q.M.: O.K. If you have heavy socks on, take off your shoes. If you have thin socks on, just try them on over your shoes. Now, about your blouse—do you want one that sticks out in the back or in the front?

Awksbatman: What do you suggest for my particular physique?

Q.M.: We don't handle shrouds. Now, pants. Do you want ones that fit at the waist and are too short, or ones that have legs the right length but slither around your middle?

Awksbatman: I'll take the ones that are big at the waist—I'm training to be an officer.
Q.M.: Here's your hat, gaiters, belt, shoulder-badges and hat badge, my boy. If you can't see out of your right eye, you have your hat on right.

A: Thank you, sir!
Q.M.: Tut, tut, not at all. Now move along to make room for the next lad.
—Varsity.

How Our Cuts Are Made

A COMMENTARY

By Ronald Goodison

"It's something I've always wondered about," said the Freshman, thumbing through last week's Gateway.

"What?" said the Editor curiously, laying down the paper from which he had been clipping copy.

"Well, how do they make these pictures for The Gateway?" murmured the Freshman, putting another lollipop into his mouth.

"Oh, they make a cut, and then they—they—well—oh, get outta here and stop bothering me."

After the Freshman had run out whimpering, I said to the Editor:

"All right, how do they make cuts then, smarty?"

"Listen, wise guy," snarled the Editor whipping in his false teeth, "if you don't know, you'd better take your feet off my desk, get your hands out of my lunch, and run down to McDermid's and find out."

Being a curious soul myself, I started for the door.

"And have a feature on it ready for Tuesday," bellowed the Editor, cutting deeply into his thumb with the scissors.

"Sure, right in here," said the man at McDermid's, pushing me into the back room. "I have a negative coming through now. Just watch."

The picture to be reproduced was placed in a glass frame a fixed distance in front of a large camera, much like an ordinary box camera in principle. A sensitized plate is made by coating a clean glass plate with successive layers of albumen and collodion, and then dipping it into a silver nitrate bath. This "film" is then placed in the back of the camera.

Between the film and the lens is a piece of glass covered with a cross hatching and known as a screen. The mark of this screen can be seen on the finished picture, as it breaks up the picture into a series of light and dark dots. The stop, or lens opening of the camera is changed three times during the exposure to allow the dark, medium and light portions of the picture to be recorded on the negative. (Those over in the corner who just yawned may leave at this point.)

The exposed film on the glass plate is developed. Since the image is reversed in the engraving, its position on the printing glass must be made to read right. The plate, or collodion negative, is first coated with rubber solution and then with plain collodion. Next the negative is trimmed to size and is soaked in acetic acid so that it may be lifted from the glass and turned over. If several negatives are to be run through, several may be put on one glass sheet, or flat.

To prepare the negative for publishing, it must be transferred to a zinc plate. The metal plate is polished with abrasives and is then coated with albumen sensitizer and dried over a gentle heat. This sensitized plate is placed in a frame, and pressure is applied by creating a vacuum inside the printing frame to bring about perfect contact. The frame is exposed to a powerful arc lamp. The principle involved is that the light action makes the sensitized surface insoluble in water, while the portions protected by the opacity of the negative will dissolve on development. (You fellows at the back can

step out for a smoke now.) The plate is developed in water after being rolled up with etching ink. Next, the plate is dipped into a weak nitric acid bath, and the etching of the plate is stopped just short of letting the acid undercut laterally. "Dragon's blood," a resinous powder is dusted on the sides of all the relief areas on the zinc plate. This powder is melted by heat, and the dusting and heating is repeated for all four sides of the plate. Each acid dip is known as a "bite," and the required depth of the etching is usually obtained in four "bites." All that now remains is to trim the plate and mount it on a wooden block ready for printing. (Wake up, you fellows; walk, do not run, to the nearest exit.)

"Thanks—thanks very much," I mumbled to the man as he pushed me out the back door into the night.

"Here's your story," I said, dropping a mass of acid soaked notes into the Editor's lap, and rubbing a smudge of ink from my nose.

"So now you know how it's done?" he snarled, waving his scissors in the air and sucking his cut thumb. Well—how in heck is it done?"

SHORT STORY

For months he had been her devoted admirer. Now, at last, he had collected up sufficient courage to ask her the most momentous of all questions.

"There are quite a lot of advantages in being a bachelor," he began, "but there comes a time when one longs for the companionship of another being—a being who will regard one as perfect, as an idol; whom one can treat as one's absolute property; who will be kind and faithful when times are hard; who will share one's joy and sorrows—"

To his delight he saw a sympathetic gleam in her eyes. Then she nodded in agreement.

"So you're thinking of buying a dog?" she said. "I think it's a fine idea. Do let me help you choose one!"

—Queen's Journal.

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GATEWAY SPORT SECTION

Schedule Is Released For Hockey Games

Two Rounds of Playoffs Arranged For Interfac. Teams in Hockey League

Meeting Held Monday Afternoon

GIVES EACH TEAM 12 LEAGUE GAMES

At an interfaculty hockey meeting in Arts 139 Monday afternoon, Supervisor Stan Moher released the schedule for the season. The schedule, as arranged, gives each team twelve league games, which should provide plenty of excitement, and plenty of opportunity to polish up some first class hockey.

Two rounds of playoffs have been arranged, the fourth and cellar teams will be dropped at the end of the schedule, and the top teams will fight it out in round one.

Round one will be between the two best teams, with possibly a 3-out-of-five playoff to decide the league winner.

Schedule

Wednesday, Dec. 10—
Arts vs. Ag-Com-Law.
Engineers vs. Med-Pharm-Dent.

Saturday, Dec. 13—
Ag-Com-Law vs. Engineers.
Med-Pharm-Dent vs. Arts.

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A Suggestion About the Banner

This appears to be a popular topic, and on which I hope more will be said. We need a Varsity spirit, and it has been admirably suggested that this banner, emblematic of students' power, should be used to foster it. A very good suggestion.

But let us go further, not merely stop at displaying it prominently in some conspicuous place. The novelty of that would soon disappear. Why not let the leading faculty of the year have it in their possession for

the following year. That will make real Varsity spirit. The proud possessors of the banner will strive to keep it; the other faculties strive to possess it. Who knows but this University may blaze forth with an unprecedented display of talent and accomplishments.

Basis of the award would have to be determined. They could be points given for academic honors, interfac sport champions, activities and accomplishments of faculty members.

Low Barometer Causes Concern

Pacific Storms

Barometer recordings at the University Physics Department showed Tuesday that strange things are happening to the weather. Due to storms on the Pacific coast, which are coming over the Rockies, barometer readings have fallen lower than ever before recorded, in fact, lower than the instruments in the Physics Department are capable of recording, which is 26.6.

At present Alberta is under strong westerly winds, which will be followed by north-west winds, a condition which will cause stronger winds and higher temperatures here, stated Mr. Nichols of the department. He said that we in Edmonton may expect to be blown out of our beds tonight—i.e., Tuesday night.

Commerce Club Supper Meeting

Scheduled for 6:15 p.m., Wednesday, Dec. 3rd, the Commerce Club will hold its regular supper meeting at Big Tuck. The speaker for the evening will be Mr. D'Arcy McLeod, of Trans-Canada Air Lines, who will deliver an address on the subject, "Air Transportation in Canada." In addition, moving pictures dealing with air transport in Canada will be shown. The subject is of particular interest to Commerce students, and a large turn-out is expected.

NOTICE

Remember the Philosophical Society meeting Wednesday, at 8:15 p.m., in Med 158. Speaker, F. M. Salter.

Arts Opens Interfaculty Basketball Season Monday Night; Play Pharm. Club

Frank Fergie Scores 17 Points

SMART TEAM-WORK DISPLAYED

Arts opened the interfac basketball season Monday night when they swept through the Pharm club to end up with a 44-10 win.

Arts, who were crowned interfac basketball champions last year, started off this season in a manner which indicated they intend to carry on where they left off last spring, and on last night's display they look like they are going to. They certainly started off on the right foot.

Displaying smart team-work and plenty of speed they swept through the Pharmacists almost at will, with Frank Fergie leading them with 17 points. The Pharm club, which had joined with the Dents when the league was organized, but last night before game time the two faculties decided to separate and go their respective ways alone. This decision they came to after a heated discussion that almost led to a small riot, and the Pharm team trotted on to the floor with but six men. After this, the club was not organized sufficiently to hold off the powerful Arts team.

In the first half the Arts quintet ran up 18 points, while the Pharm lads scored four. In the first two quarters, Fergie netted four baskets for the Arts team, while Lutsky got two and Kelly got two; for the Pharm club, Crisofio got two baskets and Taylor one.

In the second half the Arts hoopers turned on the pressure, and set a blistering pace to run up 26 points before time was called. In this frame Fergie and Lutsky were the big point getters again. The Pharm club managed to get six points, with Crisofio and Taylor finding the baskets for them.

Frank Fergie, with 17 points to his credit, was the outstanding player on the floor, with Kelley and Lutsky, his mates, showing up well also.

For the Pharmacists, Crisofio was the big gun, with Taylor turning in a good game.

Coach Dumont of the Arts has welded a powerful club together this year, and they should be a definite threat to the other clubs. Orville Taylor, coach of the Pharm club, has had the misfortune of having to organize a new team, and once he does, the Pharms are going to be in there again this year.

The Aggie and Com-Law-Ed game, also scheduled for Monday, fell through when the C-L-E team notified the league that they will not be able to play this season.

The other half of the Pharm-Dent original team, the Dents, will fill in for the C-L-E and complete the schedule in their spot.

Next game to be played Monday, Dec. 8th.

Arts—Kelly (6), Provenzano (2), Metcalfe (3), Fergie (17), Olsen (4), McCutcheon, Lutsky (8), Hislop (2), Miller (4).

Pharm—Taylor (2), MacKay (1), Crisofio (5), Geehan (2), Graham, O'Neill.

Golden Bears Show Promise of Being Good Team

Old Names Missing From Roster

NEW BLOOD PRESENT

The good work going around the campus these days is that the 1940 edition of the basketball Golden Bears are going to be the team that we have been waiting for. There is no hiding the fact that this year the basketball enthusiasts are certain that the Rigby Cup will be resting on the shelves at the University of Alberta and not Saskatchewan, where it has been much too long.

The surprising thing about this year's team is that it has no name players. Nearly all the players are new. In recent years the Bears have been studied with big name players, such as Cameron and Moscovitch, but there will be none of the "Old Guard" back this year to carry the Green and Gold for good old Varsity. In their place will be a big young team with speed and spirit. Their team work has been so good that it has brought favorable comment from all who have seen them in practices. This spirit and team-work has been something that has not been so noticeable in past Bear squads.

Every player on the team is almost six feet. All of them have played a great deal of basketball before, and each one has sound knowledge of the game and how it is to be played, and they way they have been going in recent practices leaves no doubt about that in anyone's mind.

It is unfortunate that they will be unable to compete in a city league, but they have joined in a league with the R.C.A.F., which has a league of their own at Athabasca Hall. As the Varsity C.O.T.C. they will be able to play, not otherwise, due to air force restrictions.

The competition they receive from the air force boys will sharpen them up when they go to Saskatchewan to trim the Huskies. Things look very bright on the Senior basketball front.

CONSTITUTION OF INTER-FACULTY HOCKEY LEAGUE

Name
The name of the league shall be "University of Alberta Interfaculty Hockey 'A' League."

Teams
The teams shall be: Engineers, Arts, Med-Pharm-Dents, Ag-Com-Law.

Players
Only bona-fide members of the University of Alberta may be members of any team in the league, and students must play for the team representing their faculty unless granted permission to do otherwise. This permission will be granted only by the league administrative body and only for a very special occasion.

Administration
The affairs of the league will be administered through the Supervisor by a group to be known as the League Administrative Body. This shall consist of the Athletic Director, a faculty representative, President of Men's Athletics, President of Hockey, Sports Editor of The Gateway, Supervisor, and the manager of each team.

Rules
1. The league shall adopt and play under the 1941-42 rules of the National Hockey League, except where hereinafter stated.

2. All games must start on time, and be played on the dates scheduled, except where impossible. Only for very grave reasons shall a game be postponed. If the ice be unfit for play, or weather too cold, the games may be postponed. However, it will be the established policy of the league Administrative Body to insist that the schedule be rigidly adhered to where at all possible.

3. The referee shall be in charge of each game, and this official will be appointed by the Supervisor, on the advice of the Administrative Body.

4. Only players who have been duly signed and whose playing cards are in the hands of the Supervisor at game time may participate in any of the scheduled league games.

5. No club may sign a player after Feb. 1, regardless of his previous status. To be eligible to participate in the play-offs, a player must have played in at least two scheduled games, for the team with which he will play in the play-offs.

6. Teams in the "B" League may affiliate with teams in the "A" League where they are of the same faculty.

7. Teams in the "A" League may call up members in their "B" affiliate when it is desired to do so. This will not disqualify the "B" player from further service in the "B" League, should he be returned by the "A" League.

8. Members of the "A" team may be sent down to the "B" team only once. This cannot take place after Feb. 1.

9. "A" teams will dress only twelve players for each game. "A" teams with "B" affiliate will sign only twelve players, those without a "B" affiliate may sign as many players as they wish.

10. The league will appoint a league goalie, who will be ready to substitute for any team should the regular goalkeeper be unable for any valid reason to take his place in the nets. "B" League goalkeepers may be called into service for this reason should the "A" team desire this.

11. Games shall consist of twenty-three minute periods, with eight minute intermissions provided between periods. There will be no time out for such things as puck going over the fence. If a player suffers serious injury, and the play is stopped, time out may then be called.

12. The first game must finish not later than 8:45. Should considerable time be lost for any reason, then periods must be shortened or the rest period forfeited, this by agreement of the teams and referee.

13. A team will be granted only 15 minutes grace at the start of a game. If not then ready to start, play the game shall be forfeited.

14. Officials of each team will be held responsible for the conduct of the team while at the rink.

15. The manager of each team shall make certain that the referee is handed a list of the players representing his team, before each game starts.

Seniors: Return your year book photo proofs to the studio without delay!

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Programs for Week of Dec. 2-6

Tuesday, December 2—
2:00—The Child in Wartime, CBC.
2:15—Program resume.
2:30—Musical Interlude.
3:00—Piano Concert.
3:15—CBC News and Musical Interlude.
3:30—Wishart Campbell Sings, CBC.
3:45—BBC News.
4:00—Masters of the Piano.
4:30—The Book Chat, Miss Montgomery.
4:45—Victor Record Album.
5:30—Singers Past and Present.
6:00—Dinner Music.
6:30—Les Concerts Symphoniques De Montreal, CBC.
7:30—Symphony Hour, Shorter Works.
8:00—CBC News.
8:15—Current Events.
8:30—Music of the Ballet.
9:00—Curtain Going Up.
9:15—Chorus Time.
9:30—Theatre Time from Vancouver, CBC.

Wednesday, December 3—
2:00—Food for Victory, CBC.
2:15—Program resume.
2:30—Afternoon Symphony.
3:15—News and Musical Interlude, CBC.
3:30—Mirror for Women.
3:45—BBC News, CBC.
4:00—Light Orchestral Music.
4:30—Health Period, Dr. M. R. Bow.
4:45—Piano Interlude.
5:00—The Band Entertains.
5:30—Music for the Young.
6:00—Sweet and Mellow, CBC.
6:30—Swing Quartet, CBC.
6:45—Ski Club Program.
7:00—Symphony Hour, Opera.
8:00—CBC News.
8:15—Farm Forum, A. Stewart.
8:30—University Choir.
9:00—Gateway News.

9:15—Listeners Lure.
9:30—Student Players.

Thursday, December 4—
2:00—Our Knitting Circle.
2:15—Program resume.
2:30—Musical Interlude.
3:15—CBC News and Musical Interlude.
3:30—Wishart Campbell, CBC.
3:45—BBC News.
4:00—Violin Virtuoso.
4:30—What Can I Do?
4:45—Victor Record Album.
5:30—Songs and Their Singers.
6:00—Dinner Music.
6:15—Interlude, Elizabeth Reynolds Cameron.
6:30—The Overture.
6:45—Song Recital, Fred Short, Baritone.
7:00—Symphony Hour, Masterworks.
8:00—News, CBC.
8:15—Farm Forum, Wm. Mead.
8:30—The Choristers, CBC.
9:00—French Correspondence Course.
9:15—"Encore".
9:30—Drama Series from Winnipeg, CBC.

Friday, December 5—
2:00—Fireside Fun, CBC.
2:15—Program resume.
2:30—Afternoon Symphony.
3:15—News and Musical Interlude, CBC.
3:30—Homemakers Program, Gift Suggestions.
3:45—BBC News.
4:00—Operatic Excerpts.
4:30—Instrumental Interlude.
4:45—Musical Medley.
5:30—Symphonic Excerpts.
5:45—Cinema Synopses.
6:00—Mozart's Requiem, CBC.
7:00—Symphony Hour, Requests.
8:00—CBC News.
8:15—Farm Forum, J. D. Newton.
8:30—South American Serenade, CBC.
9:00—Camera Talk.
9:15—Piano Interlude.
9:30—Program from Vancouver, Drama, CBC.

Saturday, December 6—
11:00—Program resume.
11:30—Junior Farm Forum.
12:00—Metropolitan Opera, CBC.
Wagner's "Die Walkure."

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